

Christine Gittens
Carolyn Genders
Art in Clay Hatfield
Upstairs Gallery, Berkhamsted
Glaze Toxins
Bridge pottery

www.thedcpg.org.uk Issue 6 Summer 2012



Vivienne Rodwell-Davies
at the Victoria and Albert Museum

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Membership of the Guild is open to anyone having an interest in pottery and sculpture and offers members many opportunities each year to see top potters and sculptors demonstrating their skills. In addition, an annual Open Day is held with demonstrations. Exhibitions, visits and workshops are also organised at various times.

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Editorial

Lynne McGeachie

Hi Everyone, hope you're enjoying the summer and making the most of the sunshine, when it appears! Ros McGuirk has again put together a fantastic programme for our forthcoming series of meetings, thank you Ros.

We kick off with Dylan Bowen on Friday 12 October. This is also the date of our AGM and the Stan Romer Competition.

The theme this year is 'Flight', there's still time to enter, contact Kirsteen Holuj for more information kirsteenholuj@hotmail.com

Thanks also to Ronnie for her efforts putting together our Potters Open Day (POD). This year it takes place on Saturday 10 November and we have Toff Milway and

Roger Cockram. Make sure you have the date in your diary; it will be a very interesting day and I for one am really looking forward to it.

Another event to remember is our Guild Members Exhibition: Earth, Fire, Colour, which takes place from 29 October-12 November at the Letchworth Arts Centre. This is a great opportunity to exhibit and sell your work, at our last exhibition there members took over £1,000 in sales.

Please contact Sue Lines for more information sue.lines@ntlworld.com

So we have a lot to look forward to over the coming year and I'm looking forward to seeing you all at the meetings.

Potters Open Day 2012 **Saturday 10th November 2012** by **Ronnie Powell (POD organiser)**

POD will once again be held at Longdean School in Hemel Hempstead, HP5 8JB. Doors open at 9am and we finish at 4.30pm.

Toff Milway and Roger Cockram are our master potters for our biggest event of the year. Roger Cockram's wife, Ros, will also be joining us. She is a very talented artist and she will be explaining the thoughts behind her paintings.

Toff is a master of salt glazed pottery. His brilliant work includes tableware for the kitchen, pots for plants, lamps and candlesticks along with exhibition pots.

His philosophy is, "I like to create pots for contemporary living that have an old-fashioned country feel to them."

He loves an audience so we are in for a great demonstration.

Roger says "My individual pieces are derived from observations of natural water and of the animals and plants found in and around it." All his work involves a fascination for the images, patterns and shapes found in natural water. It is once fired in an increasingly reducing atmosphere, sometimes with the use of gold or platinum lustres. He also makes a range of high-fired practical domestic wares; ovenware, pitchers, teapots, bowls, etc. for use in the home. Roger is also an accomplished musician so we may be in for a treat.

Ros is a very accomplished artist and creates beautiful studies that are sold both as originals and limited edition prints.

It promises to be a day to remember. Hope you can come.



Out of Africa An evening with Christine Gittens

by Ros McGuirk



Christine's pots are quite distinctive. The first impression is of crisp outlines and colourful, wild swirls of terracotta pinks and greys with strong black marks. The forms are strong and sculptural, flaring cones, wide bellied bottles and tall pods. Each piece arises from a narrow base flowing upwards and outwards, forming a perfect line. The bases of the wide bottles have almost transformed into the rounded base of African water pots. Their rims are tiny, delicate, and a delightful contrast to the generosity of the vessel. The rims on the tall elegant cones also make a strong statement, but these are wide open, often cut away to form a step and pierced with a porcupine quill.

Two peoples and two cultures

There is a conundrum here; we have forms strongly related to traditional African domestic pottery (especially the generous, wide forms of the cooking and water pots and those burnished and decorated by smoke firing) but there is something else, there is a juxtaposition of this old culture with another one. The key is in the history of two peoples and two cultures that collided and melded on the plains of Africa.

Christine was our guest potter at the May meeting. She is Afrikaans, is married to a Welshman and now lives on the Gower. She held us spell bound for the evening, with beautiful photos and stories of her country, her studios and her pots.

She began by giving us a quick over view of the settlement of South Africa and an appreciation of the indigenous population of Bushmen and Hottentots who have the same DNA as our earliest ancestors. The early Dutch settlers regarded the bush as a dangerous wilderness and set about taming it. They succeeded, as we know.

Influenced by Rie and Coper

Christine went to Stellenbosch University to study graphic art and stayed on afterwards. Then, as happened to many of us, she became a pottery class convert.

She bought a wheel and kiln, and to support herself, set up her garage as a teaching studio, keeping one step ahead of her pupils. At this time she felt very isolated from the world of clay. She relied on Ceramic Review and the occasional visit by a potter from overseas. Rie and Coper were strong influences and she made stoneware decorated by scratching linear designs through slip.

She put on her first exhibition in Stellenbosch in 1983, and the next year opened the Dorp Gallery in an old Dutch house in the town. The large rooms were perfect for displays and she was soon showing well known artists there. Meanwhile she experimented with smoke firing, developed her graphic art, including a range of black and white pots which she continues to be inspired by, introduced other materials into her work and developed her classic shapes.

Eventually she found herself faced with a move to Wales. Thus, with some trepidation and much anticipation she left the sunny skies and baked earth of the Transvaal for pastures green. She and her husband settled in Llandrisant, an old market town on the site of



an ancient hill-top settlement, not because of its antiquity, nor because it is home to the Royal Mint, but because of its wonderful Model House Craft and Design Centre. There was a studio available and a community of supportive artists, and here she flourished.

History began to repeat itself. Within a few years she bought a derelict cottage and turned it into her home, studio and gallery (The Old Bakehouse Gallery). She could smoke fire out in the back yard without needing to worry about the neighbours' washing, nor about setting off alarms while firing saggars containing sawdust and metallic salts.

Survival International

Christine continues to experiment and develop her work. She now has additional interests, including grandchildren, and in order to take more time to focus on her work, she has sold the gallery. In 2005 she put on an exhibition for Survival International to highlight the conflict of interests between the Bushmen of the Kalahari, also known as the San or Khoisan, and the diamond industry.

She has taken to trekking into the bush to study and photograph the wonderfully preserved rock art that is still to be found out there. These images are now appearing on her pots; by means such as paper cut outs to resist the smoke.

Technical Notes

Amazingly the pots are not coiled, as one might expect from their narrow bases, but thrown using Earthstone Original clay. The thin walls are produced by turning.

One day of throwing produces one day of turning followed by two of burnishing.

The first burnish is done as the pots are starting to dry at the top. Using a plastic knife, a large area can be quickly covered.

The second burnishing is done using turning tools.

The third is done with the plastic knife, though from this stage on, the pots must be held in a cloth and not handled.

The fourth burnishing is done using a layer of thin plastic wrapped around a finger.

The bisque firing is to 1000°C.

The smoke firing is done in saggars in an electric kiln which is taken to 800°C (The pyro will record about 850°C for 6 hours.)

Sawdust is placed in the bottom of the saggars which are then packed with pots, little bits of sawdust, copper wire, and wire wool. Tiny pots of table salt, and metallic salts such as those of copper, manganese, and iron, are placed around the pots.

Other substances such as guano, seaweed and banana skins may be included. Pots that are packed with sawdust will be black inside. Pots left with lids on will be white. The saggars will be topped with shards, then a layer of ceramic fibre followed by a piece of kiln shelf or terracotta plant pot tray.

A respirator is worn throughout to avoid breathing in toxic dust and fumes.

After firing the pots are polished with antique marble wax or white floor polish from South Africa.

Pots can be re-fired to burn off the colour and carbon, and then re-fired in the saggars.

So much work goes into each piece!

Many thanks from us all to Christine for providing us with such a fascinating evening; for explaining so well her intriguing story; and for setting up a stunning display of her pots.





A Day with Carolyn Genders

by Ros McGuirk



balance; icons for their distressed surfaces and use of gold; mosaics from Ravenna, glistening and exquisite compositions; Egon Schiele; Henry Moore; Terry Frost; Patrick Heron; Howard Hodgkin; the list of images and their commentary runs on and was added to by photos from Carolyn's travels in Rajasthan, Murano, Miami, where she carefully chooses what she photographs to add to her vast inventory of visual stimulus.

However for Carolyn photographs do not replace drawing, which is a separate and much more important activity for her. It reflects deep memories, expressed in her choice of colours and marks on her vessels. In her layers of slips, she says, 'more is more' if she is to achieve exciting results.

Carolyn uses a Spencroft white earthenware clay into which she incorporates molocite which vitrifies at 1140°C. She uses electric kilns and insists on using cones 01 and 02; 01 to fall and 02 to be bending to confirm the temperature set on the programmer. The glaze firing goes to 1140°C with a 15 minute maturing.

Carolyn showed her sketch books; her 'out and about' book being pocket sized while her studio notebook was good and large in which she sketches ideas. While able to throw, Carolyn's work is usually coiled or slab built.

She demonstrated her coiling process, starting with a roughly formed solid 'base' that she quickly formed and from which she began coiling each layer neatly. New layers of coils were blended with the old, tier by tier, scoring and adding inside, on top or outside the previous layer, to alter the emerging form; always without slurry.

Using a diagonal movement with the

metal kidney to create the outer contours and avoid dips and bulges developing.

The left hand was constantly used to feel the inside wall, as she knew that if the inside form was correct, the outside would follow. She could build as tall as she chose, with the inside finished as she went along.

Much of her work has a characteristically small and stable base to support flaring ovoid forms with a dipped front lip; a sponge and a rubber kidney is used to clean the outer edge to a crisp finish. She bobbed up and down checking the form regularly and in her studio she would also be checking the reflection of the back side with a mirror propped behind the whirler.

Versatile and painterly

As a student at Brighton, Carolyn was introduced to the use of two glaze layers. During a post graduate year at Goldsmith's she gathered loads of information about slips using test tiles. The slips she uses split into two categories: vitreous and burnished. She found the vitreous slips incredibly versatile and "painterly." They have the advantage of working on both leather hard and bisqued work and seem to be her preferred medium.

Starting with a 'ground' of one colour she adds thin layers of decorating slips or stains using well-trying oxides; the slips made with 20% frit for a dry finish and 30% for a greater sheen. Carolyn used a palette of about eight of her own colours that she builds up using a variety of brushes and sponges. She then creates her design by using a variety of techniques: masking the surfaces with wax emulsion; cutting back through the slips using a metal kidney, a cooking pastry knife or surform to create texture and to

reveal fresh new surface: adding more slips sometimes reinstating the previous design.

In addition to basic making tools, Carolyn loves good, soft (and expensive) brushes, some household decorating brushes and a special little fan brush for a very soft finish.

Carolyn has used burnished slips for a series of work inspired by views of the downs, which she fires to 1000°C. Burnished slips provide an alternative finish, but have to be used on leather hard work and each layer of slip must be allowed to dry.

The work is finished using a stainless steel spoon or a stone to burnish the surface and finally polished using a pair of socks inside a plastic bag to create a silken finish.

I know that previous to Carolyn's demonstration I had a very muddled idea about vitreous slips. I now believe that I might actually start having a go. I think we all enjoyed the slide show that revealed the richness of Carolyn's sources, and along with the making and decorating demonstrations, helped to piece together her whole creative process. We could see how each image we viewed, contributed to the creation of Carolyn's visual field. Having recently bought one of Carolyn's bowls from her exhibition at Contemporary Ceramics in Great Russell Street, I was delighted that now I could understand something of the processes that had brought it into being.



The Dacorum and Chiltern Potters Guild obviously knew there was "something good in the offing" as thirty members and visitors turned out on May 21st, a Saturday, to listen to Carolyn Genders and see her demonstration.

Inspirations and sources

Carolyn's inspirations and sources are many and varied. Ancient pots viewed in the museum in Heraklion, Crete; English slipware as part of a folk art tradition; Picasso, valued for his astonishing mark making and his sense of play; Barbara Hepworth, of whom Carolyn said, 'feminine but strong'; Brancusi where every mark matters; Ewen Henderson for his gutsiness; Hans Coper's minimalism, rhythm and



Fit For Purpose **A practical and conceptual exploration of silver. V&A, 3 April - 30 September**



As artists, most of us will remember the elation felt at showing a piece of work for the first time in public, whether it was with the local arts group at venues such as libraries, garden shows, or small galleries, especially when work actually gets sold. Having exhibited in and around London, the most prestigious venue I have taken part in is the annual London Potters' show in Westminster. The likes of McCartney and Conran have been known to visit.

My humble claim to fame came about five years ago, at a local venue, when one of my pots was bought by the late great British jazz musician Humphrey Littleton. Sadly I did not get to meet him as I was not present during the sale, but I still have the receipt.

So I could not let this opportunity pass by without highlighting a very important exhibition that has been showing at the Victoria and Albert Museum for the last six months, in which one of our DCPG members has a piece of work; Vivienne Rodwell-Davies.

It all started a couple of years ago with a chance meeting with an old friend she

hadn't seen since her silversmithing days, Brian Williamson.

Brian, who is a member of the British Silver Smiths Association, is well known and highly respected in the country and exhibits widely in venues such as the Goldsmith's Hall in London.

As a member of the association, Brian was invited to contribute to the exhibition and invited Vivienne to collaborate in the piece. Months of numerous tests and trials followed, until the final piece was arrived at; Holkham. This piece was inspired by Vivienne's love of the coast and beach combing, collecting stones/treasures to bring home and look at.

The porcelain dish signifies ripples in the sand created by the combined actions of the wind and the sea, whilst the silver denotes the pebbles. The glaze is a vitrified black slip fired to 1260°C.

Contemporary British Silversmiths brought together the work of some of the best silversmiths practising in Britain today.

The theme 'Fit for Purpose' was chosen to take an imaginative look to explore the function of each object both practically and conceptually. The aim was to showcase silver, with its unique working and practical properties, as relevant today as it has ever been. Each unique piece bore the 2012 UK hallmark together with a special hallmark to commemorate the Queen's Diamond Jubilee, available for this year only, which makes each object historically significant and highly collectable.

Besides using pure silver, some of the pieces were imaginatively and cleverly combined with other materials such as wood and ceramics.

by Bipin

The stunning work was displayed in a large glass showcase in the V&A's, I have to say, slightly gloomy silver galleries, but that only served to enhance the work as each piece sparkled beautifully under the spot lights.

Contemporary British Silversmiths was launched as an association in 1996 by a core group of professional makers. Its aim is to support a new generation of silversmiths in order to maintain an art form rich in diverse talents and exciting ideas.

It is widely recognised as the leading independent body for contemporary silversmithing, with members represented in prestigious national collections such as the Silver Trust's Downing Street Collection, the Goldsmiths' Company and the V&A.

The association's activities provide opportunities for exploring and developing fresh ideas and new ways of creating silverware, with exhibitions throughout the UK and around the world in countries such as Denmark, Finland, Germany, Holland, Taiwan and USA.

Vivienne Rodwell-Davies trained in ceramics and silversmithing at Camberwell College of Art with occasional visiting lecturers Lucie Rie and Hans Coper, and regular tutors Colin Pearson and Ian Godfrey who were a great influence on her work. She gave up silversmithing when she developed RSI in her arm which required surgery.

Vivienne now divides her time between part time teaching at West Herts College, running workshops in her studio and making a range of functional ceramics and sculptural raku pieces. She is a member of several arts organisations and exhibits at various venues in London and the south east.



Glaze testing **for release of toxins** by Ros McGuirk

I recently took the plunge and stumped up £123 to have a sample of my work tested for toxins. For a small producer it is an expensive procedure, so I will tell you why I did it and what happened.

I had been making earthenware for a couple of years. It began with plant pots using garden clay, and ended up as honey-glazed slipware. I tested several recipes to find my glaze; using lead bisilicate in some and the safer calcium borate frit in others. The result was clear.

Unlike John Solly, whose recipes I prefer, I just could not get the version with borate frit to work for me. I cautiously settled on the lead. It did not seem to be much of an issue until I started making pie dishes, where acids would be in contact with the glaze. I knew I would have to find out more about lead release.

I contacted www.ceram.com and sent them a small sample - a tiny bowl that survived being posted in a padded envelope & the testing procedure, which it passed. I now have a certificate stating that my glaze has passed the standards required for the release of lead and cadmium.

I also have a better understanding of the legal situation. All manufacturers of functional pottery are required by law to have examples of all of their wares tested annually. Studio potters, however, are in a grey area. Ceram advised me that providing I kept to the same glaze and firing cycle, I would not need to repeat the test. So far, so good, but that is not the end of it.

Today I learned that the EU is to revise the standards for the release of toxins in glazes and to rationalise the system, which is good. They have produced a draft document for discussion with scientists, manufacturers and testing centres.

The outcome will be changes to the system, which we will have to conform to if we are selling pots designed for food use.

Meanwhile, I am planning to concentrate on stoneware. It seems a safer bet.



A Breath of Fresh Air



Upstairs Gallery, Berkhamsted
Organised and curated by Vivienne Rodwell-Davies

Eleven exhibitors got together to exhibit in the Upstairs Gallery for a week at the end of July. Most were members of the DCPG and some, students and staff from West Herts College.

A small hanging committee set the work out on the Wednesday and after a few minor adjustments and a 'less is more' approach, the display was finalised.

The paintings, ceramics, silver and glass seemed to enhance one another and all the exhibitors and gallery managers - Joan and Jenny, were delighted with the results. Look out Contemporary Ceramics!

The Private View was on the Thursday evening; a very hot and airless night. It was well attended by friends and family of the exhibitors with several sales taking place that evening. The gallery is a very light and airy space with air conditioning as well.

It is situated at the end of the High Street in front of Waitrose car park; quite handy for parking and providing the drinks and nibbles for the Private View.

Display facilities are excellent with a good range of white plinths, two lockable glass showcases for jewellery and silver and ample glass shelving floor to ceiling for smaller pots and sculpture. The system for hanging pictures is easy to use and versatile with endless permutations. Lighting is a series of spots on a track and easy to direct on the work.

Downstairs is a working post office. The staff are all very friendly and share the facilities with the Upstairs Gallery, hence people are coming and going up the stairs, which is not a problem.

Overall the exhibition was fairly quiet with few visitors and most sales were bought by friends of the exhibitors. I think the timing - beginning of the school holidays and the first week of the Olympics - had a lot to do with it.

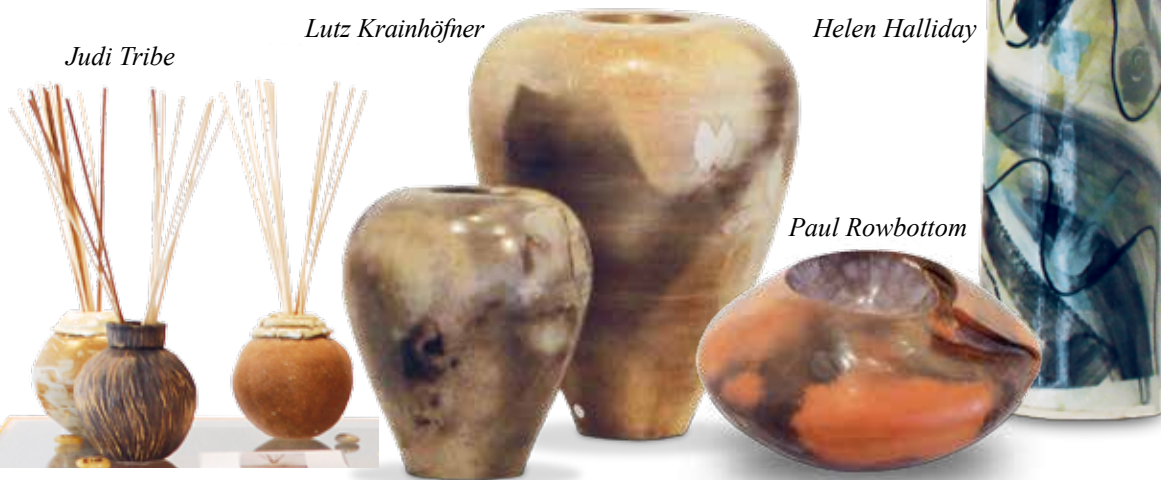
As more local people get to know about the gallery and the standard of work exhibited and the local cafes publicise it, it may attract more visitors in the future.

Judi Tribe

Lutz Krainhöfner

Helen Halliday

Paul Rowbottom



The 'Olive Tree' and Brassiere Blanc put posters in their windows and Brassiere Blanc gave us £10 vouchers to spend in their restaurant!

The gallery has exhibitions all year round and some are themed; if selected you can rent a space - plinth or glass shelf for a small cost - contact Joan or Jenny.

Overall a good experience and I think we would do it again.



Silver by Ros McGuirk

Danielle Bunker

Tracy Ford

Lutz Krainhöfner



Silver by Brian Williamson

Top left: Jewellery by Karen George



Vivienne Rodwell-Davies

Bipin



Throwing Large Pots A Course for old crocks



by Ros McGuirk

One Thursday afternoon in July this year saw an unusual degree of activity at Bridge Pottery in Cheriton on the Gower Peninsula. In this quiet and lush corner of South Wales a short course was coming to its end. A large table in a clean and airy studio was crammed with tall pots and several huge bowls. Their six proud makers stood beside them, all grinning from ear to ear and none of them were in the first flush of youth. None were particularly muscular, nor was there a grizzled beard among them!



How had this miracle come about?

The answer to this is Joanna Howells, who has been perfecting her new throwing technique. You may remember Joanna, for she came as our guest to the AGM a couple of years ago. She is well known for her distinctive approach to porcelain.

Make it thick to carry lots of lovely glaze. White, soft chun blue, tea leaf tenmoku, or copper red, and let it roll down the pot to hang off raised bases, or even to make a new foot, like flow-stone.

I have enjoyed a couple of her short throwing courses already, for she is a thought-provoking and inspiring teacher and very hands on. Furthermore she lives in South Wales near Porthcawl and both Kieran and I have really enjoyed exploring the area; from the stunning coastline to the mountains nearby. This particular course was to be held somewhere different and almost too far away, at Micki Schloessing's place!

Micki is a reknowned wood firer and salt-glazer whom I had never met before. I felt like a pilgrim approaching the Promised Land as we drove along single track lanes

crossing natural fords while marvelling at the abundance of wild flowers in the hedgerows and looking out for buzzards overhead.

On arrival it was clear that I would not be disappointed. Bridge Pottery is in a lovely spot, and Micki has turned it into a hive of ceramic activity. Beside her cottage is the large studio, its roof covered in photovoltaic panels. Nearby is the gallery and behind that is the most enormous roof of all, over the kiln and wood store.

Truly Pampered

The course was to be tutored by Joanna with teaching support from Micki, with general support from Fleen and Charis. Fleen had begun as an 'Adopt a Potter' apprentice and now works there as studio manager and teacher.

So, with four delightful staff to look after us six students, we felt truly pampered. There was a clear timetable, we were encouraged to take regular breaks and a delicious lunch was laid out on the patio.

The morning breaks were run as tutorials where we were regularly asked for input,



thus ensuring a rich cross current of ideas. Micki ran one as a meditation which helped us focus on what was going on. Both teachers encouraged us to think and question.

We all found it quite challenging in our own ways. Joanna was working through a flare up of her back injuries, so took regular breaks to recover. The rest of us just about covered all the other common weaknesses, backs, shoulders, necks and hands.

We discussed all that and how to improve our technique, and we all made some terrific pots, eventually. I happily worked on two tall vases, but left the bowl for another time.

The tall ones were thrown in sections starting with a deep bowl of 5kgs, and subsequent doughnuts of 1kg. I felt that I had cracked that one. The big bowls, however, were thrown in one huge lump, 10kgs of firm clay, on a slow wheel. It took a lot of patience and practice. Not using soft clay seemed counter-intuitive. My instinctive approach to a large amount of clay is to fling my weight forward. Basically, I dive in.

At the end of the first day I realised with awe that I was completely plastered in clay.



I did improve, but the main lesson I have taken away is that to throw these pots I will have to learn how to brace myself against a back support while pushing forward with the arms. It will take some time to achieve.

However, Guild member Lesley Paton did produce one of these bowls. She successfully completed the preliminary stages of patting the hump into a shallow bowl and then she got stuck and nothing happened for ages. Joanna rescued her by speeding up the wheel to start off the throwing, which, in the early stages, is done from the stronger, left side.

A wide cylinder is thrown and then opened out. One changes over from throwing on the left to the right when it feels right, at about the halfway point.

I hope I have given you a taste of my wonderful trip to Bridge Pottery. Now my pots are drying in my own little workshop and I am working out how to fire them.

The excitement is not over yet...

Many thanks to the team at Bridge Pottery for all the hard work they put in. You made it such a good course. I know I will be tempted to return one day.



Art in Clay, Hatfield House



6th 7th 8th July
By Vivienne Rodwell-Davies

Once again I was at the 'Throw a Pot' stand along with fellow DCPG member Ruby Sharp and two other potters - Alex Shimwell and Melissa Pritchard, all with lovely work.

We had a very large display area undercover in a small marquee in the middle of the field; this time right opposite the food stalls and the seating area. A very good position, ideal for visitors to sit in the 'sun' and watch the action on the five potters' wheels; with children, parents and grandparents in equal numbers throwing pots and the tables filling up with a unique array of pots of all shapes and sizes waiting to dry.

Only one thing was missing and that was the sun! I don't think I have ever experienced such extreme weather conditions over the three days. Those visitors who braved the weather all came equipped with wellington boots and waterproof clothing.

The entrances to all the large marquees were similar to deep brown 'slip' and in one tent the water ran under and formed a pond! Andy's helpers, many from West Herts College, ran to the rescue and bailed out the water with buckets and 'mopped' the grass with a sponge floor cleaner! It was amazing that everybody seemed to remain so cheery throughout all these setbacks.

Visitor numbers were down, but those who braved the weather all seemed to enjoy it and many were walking away laden with pots from their favourite potters. There were plenty to choose from, the old hands plus some exciting newcomers.

The demos and talks were apparently all very good, but the only one I managed to see was a Japanese potter promoting a Shimpo

Whisper wheel for Pot Clays and his technique and versatility kept you on the edge of your seat. Nothing was too difficult; everything was effortless with beautiful pots as evidence at the end.

Andy and Di McGuinness once again managed to orchestrate a wonderful show keeping cool and patient and cheering everyone despite the dreadful weather.



Vivienne Rodwell-Davies



Ruby Sharp



Books Reviews



Throwing by Richard Phethean Published by A&C Black

I enjoyed reviewing this book not just because of the content, but it brought back memories of Camberwell School of Art where Richard and I were both students in the early seventies.

This is a very well-produced book with good clear photographs on how to make pots step by step and displaying the text alongside the visual guides or on the same page.

The book starts with a brief history of the wheel and pots with beautiful illustrations by Richard - something that Camberwell taught us both to do well.

There is a comprehensive chapter on how to set up a pottery, the tools needed, clays to purchase and preparation. I like the tips and problem solving section following each task, which you can refer to easily. Throughout the book it is illustrated with a variety of potters' work including that of the author.

Close to my heart is a chapter about Colin Pearson. He was one of the most memorable tutors at Camberwell, so generous with his knowledge and always ready to help and explain things clearly. Such a lovely person and an extremely talented potter. The book culminates in a glossary of terms, always useful, and a list of current suppliers.

I recommend this as a very good book to have as reference for a beginner or the experienced potter.



Ceramics and the Human Figure by Edith Garcia Published by A&C Black

The stunning photographs of beautiful but quirky figures are the first indication that this is not a book about classical figurative sculpture, but, much more intriguingly, of the human condition as interpreted by over forty ceramic artists.

There is much to be enjoyed here and even a quick dip will provide considerable food for thought.

Part one constitutes the bulk of the book. It is divided into subject sections within which most of the artists can be found. The approaches of each maker vary considerably, so there are a multitude of styles. The illustrations fit well with the text and it makes a really good 'coffee book' read.

Part two is the more interesting for it is concerned with techniques. Here the instructions are clear and photographs are used generously. Sadly this section is only 16 pages long.

Edith Garcia is a ceramic sculptor and researcher whose work can be found in galleries throughout America, Mexico and Europe. She was born and educated in the US and has also studied in the UK, including at the RCA. She demonstrated at Aberystwyth last year and is currently a visiting tutor at a number of UK universities.



Ros McGuirk

Grayson Perry: The Walthamstow Tapestry William Morris Gallery
Until 30 Sep. The Walthamstow Tapestry (measuring 3m x 15m) explores our uneasy but powerful relationship to branding and the impact of consumerism on everyday life. Lloyd Park, Forest Road, Walthamstow, London E17 4PP.

Ruth Duckworth
Erskine, Hall & Coe Ltd (Formerly Gallerie Besson) Until 4 Oct
15 Royal Arcade, 28 Old Bond Street, London W1S 4SP

Leonardo da Vinci: Anatomist
The Queen's Gallery Until 7 Oct.
Buckingham Palace Rd
London SW1A 1AA

Gabriele Koch: New Departures
Contemporary Ceramics 13 Sep - 6 Oct
New work of high-fired coarse black clay with white porcelain sheets partially or vestigially wrapped around the vessels. 63 Great Russell Street, London WC1B 3BF

Sculptors' drawings and works on paper Pangolin Gallery 31st Aug - 12th Oct. Over 200 works on paper dating from beginning of the twentieth century to the present day by both established and emerging sculptors. Kings Place, 90 York Way, London N1 9AG

domesticMATTERS
Contemporary Applied Arts 7th Sep - 20th Oct. Louise Renae Anderson -textiles, Kyra Cane -ceramics, Adi Toch -metal 2 Percy Street, London W1T 1DD

Edvard Munch: The Modern Eye
Tate Modern 28 June - 14 Oct 2012

The Tanks: Art in Action
Tate Modern 18 July - 28 Oct.
Two dramatic subterranean former oil tanks forming the base of the new Tate extension opened up to the public to showcase performance art and film.

Bruno Munari - My Futurist Past
Estorick Collection of Modern Italian Art 19th Sept - 23 Dec
Futurist movement. Painting to photomontage, sculpture, graphics, film and art theory, reflecting the aesthetics and sensibilities of movements such as Constructivism, Dada and Surrealism.. 39a Canonbury Square London N1 2AN

Bronze Royal Academy of Arts
15 Sep - 9 Dec 2012 .
Some of the world's greatest masterpieces, from Ancient Greek, Roman and Etruscan bronzes, to era-defining Medieval and Renaissance treasures and works by iconic figures such as Rodin, Picasso, Jasper Johns, Henry Moore and Louise Bourgeois.

Turner Prize 2012
Tate Britain Oct 2-Jan 6 2013
Pre-Raphaelites:
Victorian Avant-Garde
Tate Britain 12 Sep 2012 - 13 Jan 2013
Over 150 works including painting, sculpture, photography and the applied arts

David Nash at Kew: A Natural
Gallery Until April 2013. Sculptures, installations, drawings and film in place throughout the Gardens, glasshouses and exhibition spaces. Nash is also working at Kew on a 'wood quarry', creating new pieces for the exhibition using trees from the Gardens that have come to the end of their natural life.

Friday 12 Oct: AGM, Stan Romer Competition and Dylan Bowen
Our first meeting of the new season, guest will be slipware artist Dylan Bowen who has developed his own unique and contemporary style using the simple materials of traditional English slipware.

The theme for the Stan Romer Competition is 'Flight'. Competitors should set up their exhibits at 7.00pm. The AGM and competition judging begin at 7.30pm, and the judgement is given at 8pm. Thereafter the normal meeting will commence, with a tea break around 9pm.

Sunday 21 Oct:
Boxmoor Conker Festival
Setting up at 9.30am and finishing mid-afternoon - opportunity for members to have a go at teaching simple hand building techniques, throwing, selling pots and enjoying a popular local show amid the beauty of autumnal water meadows. Please contact: ros.mcguirk@gmail.com for further details.

Sat 10 Nov: Potters Open Day
at Longdean School, featuring Roger Cockram and Toff Milway. A wonderful double bill of fine art & design, from two superb potters. For more information contact: ronnie.powell@btinternet.com

Fri 7 Dec: Christmas social
with members Annette Cole and Pauline Ashley Annette will demonstrate shellac resist with black slip to produce fine designs on porcelain. Pauline, potter, painter and ceramic restorer, will talk about her time in a glass factory in Israel.

January meeting: tba

Fri 8 Jan: Lutz Krainhöfner
Lutz is well known among members for his beautiful burnished vessels, his talent for photography, and his enthusiasm for firing kilns. Come and discover for yourself the fun to be had from playing with slip.

Fri 8 Mar: Jonathan Chiswell Jones - Decorating with lustres
Jonathan makes beautiful Art Deco pots to his own designs.

Fri 12 Apr: Joy Bosworth CPA member with a number of specialities including raku, extruded vessels, jewellery, and teaching. The author of two books on ceramics, mixed media and jewellery, tonight she will demonstrate ceramic jewellery.

Fri 10 May: Sun Kim Exploring form & volume across three continents. A Korean potter raised in Brazil who has her own unique style.

Fri 10 Sep: Stephen Parry A 'September Special' on large pots with a master potter.

Members' Exhibition
Sue Lines is organising the Guild's annual exhibition at Letchworth Arts Centre. Set-up will be on Monday 29 October and taking down on Monday 12 November, with a 'Meet the Makers' event on Saturday 3 November. For more information contact: sue.lines@ntlworld.com

Raku Firings at Pitstone Green Museum 11.00am to 5.00pm
Sunday 16 September, Sunday 14 October
All Guild members are welcome. Bring biscuit fired pots and have a go at raku, a £5 contribution is requested, but this will be waived if you assist with demonstrations throughout the day. Come and see the Guild in action. The museum is a lovely place too!!

In Pursuit of a White Form

Talk by prestigious Japanese potter Akihiro Maeta, Prof Nicole Roxesmaniere and Dr Julian Stair on the aesthetic value of Japanese porcelain. At the Japan Foundation, Russell Square House, 10-12 Russell Square, WC1B 5EH 6.30pm on 10 September. Free, but essential to book at event@ipf.org.uk.

Slip and Smoke

Weekend workshop & exhibition at Whichford Pottery 29-30 September £125, contact: theoctagon@whichfordpottery.com

Oxford Studio Ceramics

CPA autumn fair at St Edwards School, Woodstock Rd, Oxford. 27-28 October. Saturday 10am-6pm, Sunday 10am-4.30pm

Handmade in Britain

Contemporary Craft and Design Fair at Chelsea Old Town Hall. 15-18 November

Art in Clay Farnham, Surrey

The Farnham Maltings in the centre of town - adults £5 and concessions £4.50. 17-18 November. Saturday 10am-5pm, Sunday 10am-4.30pm



*Judi Tribe
Breath of Fresh Air
Upstairs Gallery*

Copy date for the next edition of the Newsletter is Monday 19th November. Please ensure articles are accompanied by good quality high resolution images.

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& bipin@thedcpg.org.uk

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Continued

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